

Master Drawings



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The mission of *Master Drawings* is to present the best and most important new research and reviews in the field of drawings, from the fourteenth century to our own time in Europe and the Americas. The journal is primarily concerned with the publication of newly discovered material, significant new reattributions, and fresh interpretations.



Skorodumov's *View of the Palace Embankment, St. Petersburg, from Quarenghi's Stock Exchange*

EKATERINA SKVORTCOVA

The British Museum, London, preserves a fine drawing with an interesting topographical subject, the *View of the Palace Embankment, St. Petersburg, from Quarenghi's Stock Exchange* (Fig. 1).¹ To record the Neva and the Winter Palace on the embankment of the other side of the River Neva, the artist was seated near the unfinished Stock Exchange on Strelka Point, Vasilyevsky Island, which was designed and begun in 1781 by Giacomo Quarenghi (1744–1817), but was left unfinished. The Stock Exchange is depicted in the foreground at an early stage of its construction, before being dismantled a decade later to give way to a replacement designed by Thomas de Thomon (1759/60–1813).

As noted on the museum's website, the drawing was formerly attributed to John Augustus Atkinson (1774/76[?]-1830), an English artist and engraver who spent almost twenty years in St. Petersburg (1784–1801).² The drawing was acquired as a work of that artist when purchased by the museum in 1941 from Francis Harper (dates unknown); its earlier provenance remains obscure. In a paper delivered at an annual meeting of the Study Group on Eighteenth-century Russia, held at Hoddesdon, Hertfordshire (2012), I suggested that the drawing should be reattributed to the talented Russian artist and engraver Gabriel [Gavriil] Skorodumov (1754–1792), a graduate of the Academy of Fine Arts in St. Petersburg, who honed his talent in London (1773–82).³ Within the context of a much wider topic at the conference

(tracing the development of panoramic views in Russia in the early nineteenth century), I was not able to substantiate and develop my proposal. The present study aims to justify my reattribution and to establish the topographical accuracy of the view, which became an important iconographical source for later depictions.

In the foreground of the drawing is a staircase up to the Stock Exchange and a narrow strip of the shore with boats. The middle ground is occupied by the river with sailing ships. In the background is a panoramic view of the Palace Embankment from the Hermitage Theater to the Admiralty Embankment. The artist scrupulously drew the granite revetment of the banks on the opposite side of the river, the rustication of the lower floor of the Hermitage Theater, and the rich sculptural décor of the Winter Palace, ignoring the basic rules of perspective.

The foreground of the British Museum sheet has a fascinating genre scene with engaging details, one that goes beyond the traditional role usually played by staffage in topographical views. The scene is teeming with activity: the construction workers grind, carry, and lay stones, and erect wooden sheds on the boats; supervisors observe their work. At lower center, two workers seated on the base of a column are taking a break and eating. Even on the opposite shore of the river one can discern miniature carriages and a boat with a sailor and a passenger coming from the Winter Canal to the Neva.

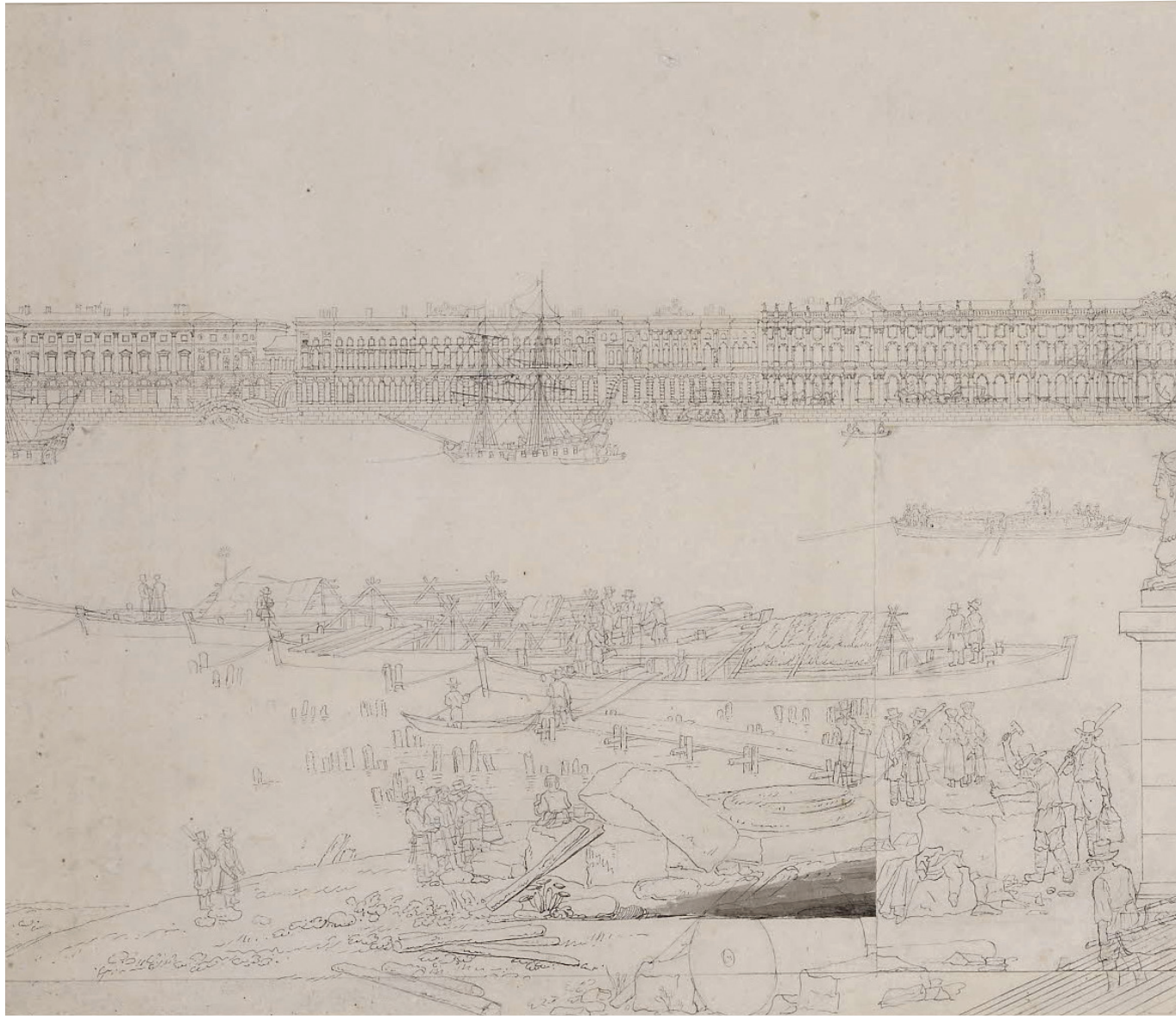
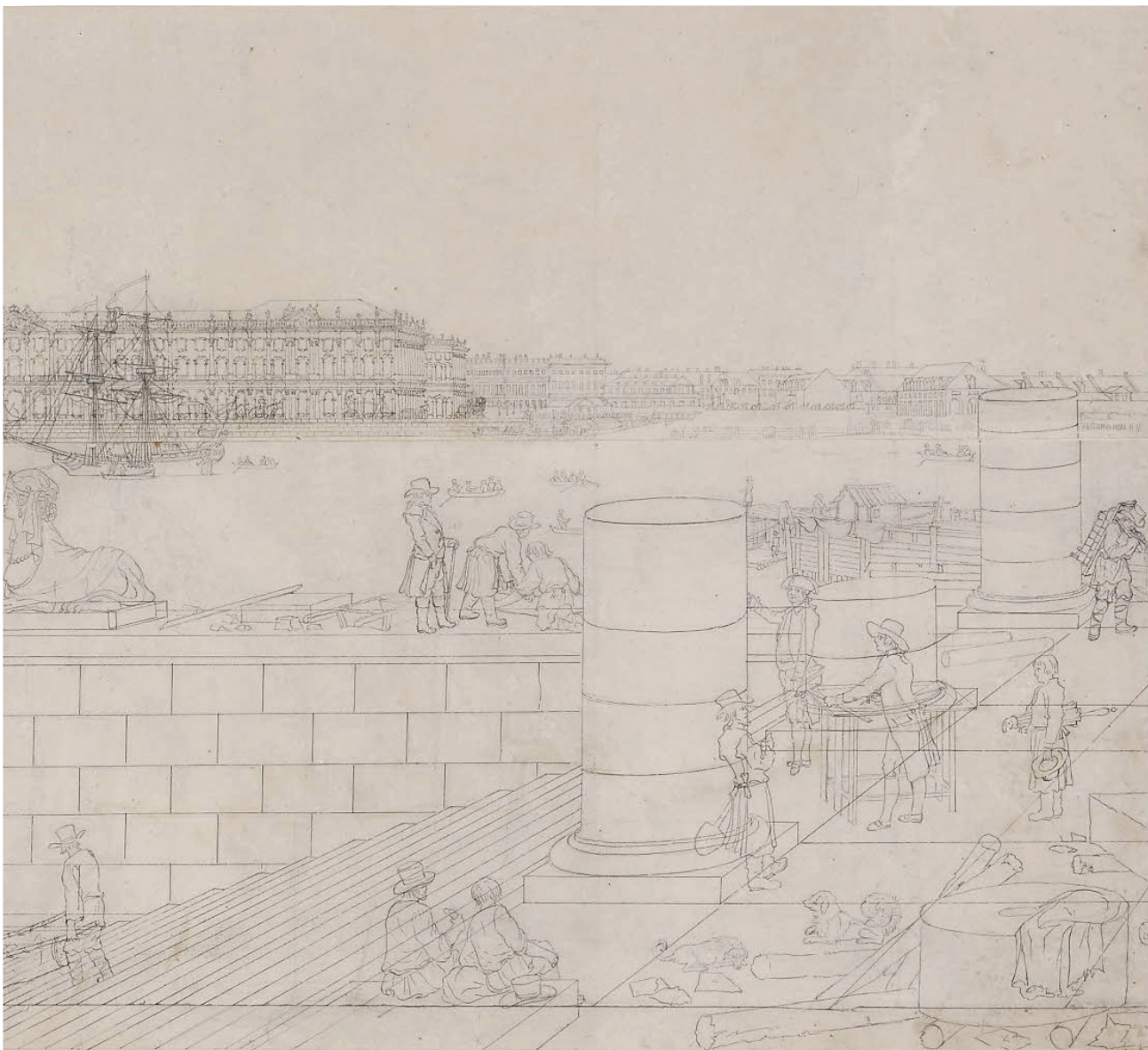


Figure 1

GABRIEL
SKORODUMOV

View of the Palace
Embankment, St.
Petersburg, from
Quarenghi's Stock
Exchange

*London, British
Museum*





Figures 2a–c

GABRIEL
SKORODUMOV

Early Stages of
Construction of
Quarenghi's Stock
Exchange; fragments
of a proof of a
stipple engraving,
*View of the Palace
Embankment from the
Spit of Vasilyevsky
Island*

St. Petersburg, State
Russian Museum



Figure 3

GABRIEL
SKORODUMOV

Detail of Figure 1

THE REATTRIBUTION TO SKORODUMOV

The British Museum drawing is similar in its details to five fragments of a proof state of a stipple engraving by Skorodumov, the so-called *Construction of the Neva Embankment*, preserved in the State Russian Museum, St. Petersburg (Figs. 2a–c and 4a–b).⁴ The stipple engraving, which was apparently never finished, was intended as part of a grandiose panorama of the Neva Embankment consisting of twelve segments. The project is documented in an account by Comte Alphonse-Toussaint J.M.M. Fortia de Piles (1758–1826): “Il a commencé un ouvrage qui sera fort intéressant lorsqu’il sera terminé; trois morceaux sont déjà achevés, ils sont fort bien exécutés, et représentent une partie du cours de la Néva: il compte en faire encore neuf pour compléter les différentes vues d’un fleuve qui en offre de très-variées et de magnifiques. Il ne les mettra en vente que toutes ensemble.” (“He began a work that will be very interesting when it is completed; three segments are already finished, they are very well done, and represent a part of the course of the Neva: he is planning to make nine more in order to complete the different aspects of a river that offers very varied and magnificent views. He will put them on sale only as a complete ensemble.”)⁵ Leading Skorodumov expert Dr. Elena Mishina



has postulated that the series was made by the artist of his own volition rather than on commission, though there is no direct evidence of this.⁶ She convincingly argued that three unique impressions of stipple engravings depicting the English Embankment in the collection of the Russian National Library, St. Petersburg (Figs. 6–8),⁷ very likely belonged to the same set.⁸

The Russian Museum's proof fragments by Skorodumov closely correspond to passages of the drawing from the British Museum (*cf.* Figs. 2 and 4 with Figs. 3 and 5)—the same barges on the river, stones, column base, and figure groups (two workers, bent and kneeling, who are laying stones, a supervisor, people on the barges). Also similar, but with minor differences, are the conversing figures on the shore. Furthermore, the sizes of the fragments of the proof coincide with the matching details of the drawing. Small differences in the staffage the sort that one would expect—in the stipple engraving, for instance, there is a youth with an umbrella standing behind a worker with a spade, whereas in the drawing the worker is leaning against a column and the boy is absent—suggest that the British Museum work is a preparatory sketch for Skorodumov's stipple engraving rather than a copy.

Figures 4a–b

GABRIEL
SKORODUMOV

Early Stages of
Construction of
Quarenghi's Stock
Exchange; fragments
of a proof of a
stipple engraving
with a *View of the
Palace Embankment
from the Spit of
Vasilyevsky Island*

St. Petersburg, State
Russian Museum

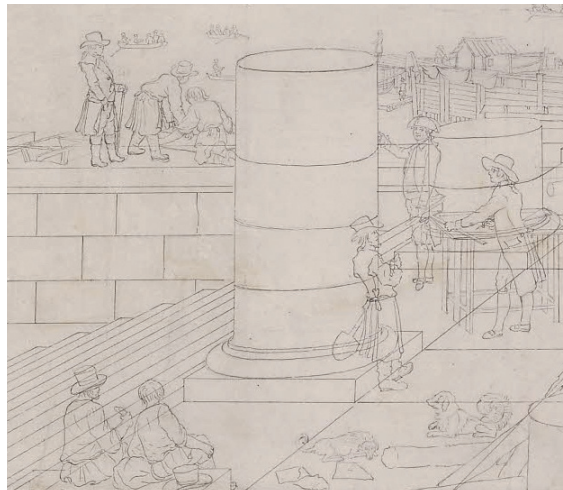


Figure 5

GABRIEL
SKORODUMOV

Detail of Figure 1



Atkinson, by contrast, never made such meticulous renderings of architecture. That his personal style is different can be best illustrated by comparing the British Museum drawing with the first plate of his four-part *Panoramic View of St. Petersburg* of 1805 (Figs. 9–12).⁹ Whereas the author of the drawing from the British Museum painstakingly rendered all the details of the sculptural decoration of the Winter Palace (Fig. 13), Atkinson turned it into a sketchy, stylized pattern (Fig. 14).

So far, only seven other drawings by Skorodumov are known, of which only one other is a topographical view, the *Neva Embankment* (1791–92), preserved in the State Hermitage Museum, St. Petersburg (Fig. 15).¹⁰ Despite its different technique and its function as a more finished study, it reveals obvious stylistic similarities in the overall handling of the figures (e.g., the way the hats are drawn). Compare, for instance, the standing figure in profile at the left of the Hermitage drawing with the seated figure eating at lower center of the British Museum sketch.

Further evidence for the reattribution of the British Museum sheet to Skorodumov comes from the repetition of specific motifs from the drawing in related prints from the same series. For instance, two dogs with gracefully curled tails at the lower right of the drawing (Fig. 16) appear at the lower center of the Russian National Library's *Neva Embankment* (see Fig. 8), where they are now lying together on the ground in a tight-knit group (Fig. 17).

Figures 6–8

GABRIEL
SKORODUMOV

Three Views
of the English
Embankment

Stipple engraving

*St. Petersburg,
Russian National
Library*

Figures 9–12 (top to bottom)

JOHN AUGUSTUS ATKINSON

Panoramic View of St. Petersburg

Four hand-colored prints in etching and aquatint

St. Petersburg, State Hermitage Museum

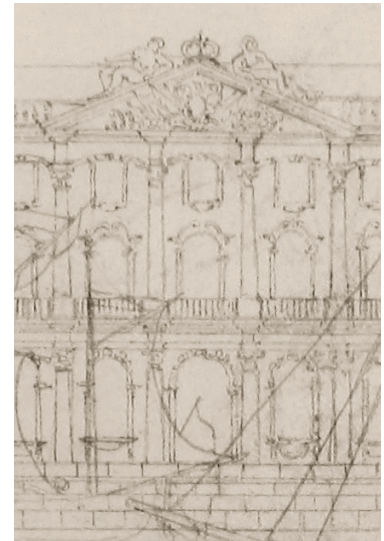


Figure 13 (top)

GABRIEL
SKORODUMOV

Detail of Figure 1

Figure 14 (bottom)

JOHN AUGUSTUS
ATKINSON

Detail of Figure 9

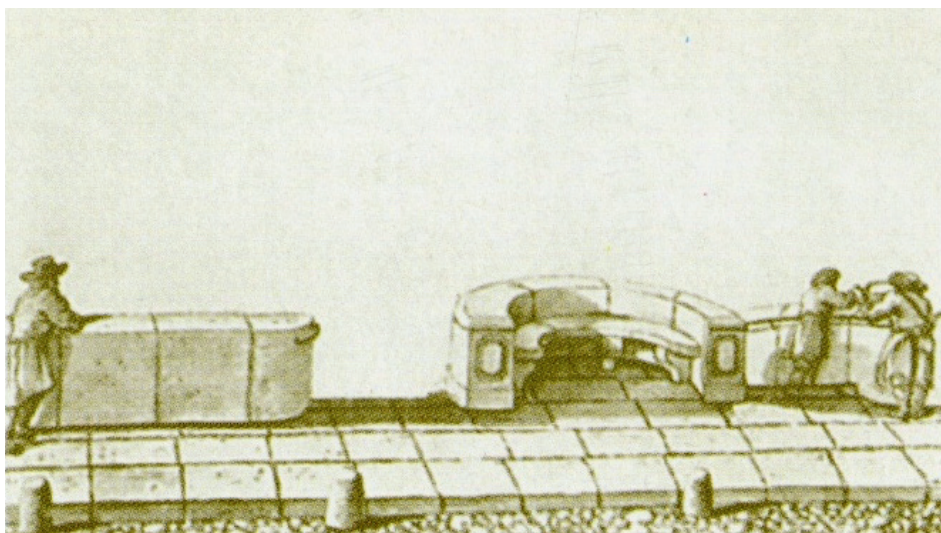


Figure 15

GABRIEL
SKORODUMOV

View of the Neva
Embankment, St.
Petersburg

*St. Petersburg, State
Hermitage Museum*

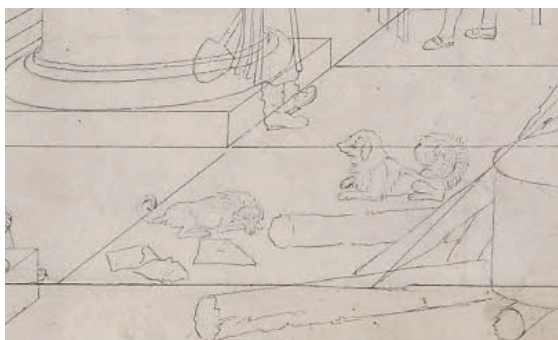


Figure 16

GABRIEL
SKORODUMOV

Detail of Figure 1



Figure 17

GABRIEL
SKORODUMOV

Detail of Figure 8

Figure 18

GABRIEL
SKORODUMOV

Detail of Figure 1



There is one even more revealing detail. Among the figures in the drawing is one who seems to be Skorodumov himself! The person wearing a bicorné, standing to the right of the central column and proudly looking out past the viewer (Fig. 18), strongly resembles Skorodumov's drawn self-portraits, such as one from 1785 or later in the State Russian Museum (Fig. 19)¹¹ and one from the late 1780s or '90s in the Yaroslavl Art Museum.¹² As Dr. Elena Mishina has observed, even though the detail is quite small, he seems to have the same profile, pursed lips and gaze, and paunchy figure. If her identification is correct, as I believe to be the case, it proves that the drawing must have been executed by none other than Skorodumov himself, for it is unlikely that any other artist would have inserted a portrait

Figure 19

GABRIEL
SKORODUMOV

Self-portrait in the
Print Room of the
Hermitage

St. Petersburg, State
Russian Museum



of him in such a drawing. (Atkinson's physical appearance is regrettably not known.) The only other logical candidate who could have been portrayed in this context would be the person connected with this phase of construction of the Stock Exchange—the architect Quarenghi himself. In most portraits, he is seen with a very large, bulbous nose, but the evidence of a less exaggerated drawn portrait by I. Haacke (dates unknown) in the State Hermitage Museum (Fig. 20)¹³ enables us to identify him potentially as the man standing at a table to his right, appropriately working with architects' tools.

On close inspection of the British Museum drawing, one can discern two different styles of draftsmanship. The stylobate (top step or landing), the staircase, and the columns are crisply, even stiffly, drawn. By contrast, the sculpture of a sphinx is confidently rendered, but with a delicacy and spontaneity that are typical of a mature artist. The staffage and the edifices across the river are treated in the same delicate, though detailed manner. A similar combination of styles characterizes Skorodumov's stipple engravings in the Russian National Library (see Figs. 6–8). Some parts are skillfully done, whereas other passages are treated in a rather routine, monotonous way.

One would describe Skorodumov's proof print in the Russian Museum, on the other hand, as animated and vigorous throughout. On the basis of this, Mishina concluded that the main portions of the finished stipple engravings in the Russian National Library were carried out by

Figure 20

I. HAACKE

Portrait of
Giacomo
Quarenghi

St. Petersburg, State
Hermitage Museum



Skorodumov personally, but, as was a common workshop practice, the finishing touches were done by his assistants.¹⁴ Such collaboration is far less likely in a drawing. The stiffness in the rendering of architecture in the foreground should probably be viewed as a sort of initial architectural framework drawn mechanically by Skorodumov with rulers or other tools, on top of which he executed the more picturesque staffage freehand with the pen. Tellingly, in the surviving fragments of the proof print, the treatment of the stones is softer and less mechanical.

THE ICONOGRAPHIC SIGNIFICANCE OF SKORODUMOV'S TOPOGRAPHICAL VIEW

As a topographical view, Skorodumov's drawing in the British Museum can be studied within the context of similar subjects, including four works (two drawings, a hand-colored print, and a painting) by Benjamin Patersson (1748/50–1815), a Swedish artist active in St. Petersburg from 1787 to 1815.¹⁵ In various museum catalogues, the images have different titles, but in fact they all replicate, with slight differences, Skorodumov's British Museum drawing. These are as follows:



Figure 21

BENJAMIN
PATERSSON

View of the Palace
Embankment, St.
Petersburg, from
Quarenghi's Stock
Exchange

*Moscow, Pushkin
State Museum of
Fine Arts*



Figure 22

BENJAMIN
PATERSSON

View of the Palace
Embankment, St.
Petersburg, from
Quarenghi's Stock
Exchange

Hand-colored
etching

*Moscow, Pushkin
State Museum of
Fine Arts*

1. A monochrome drawing in the Pushkin State Museum of Fine Arts, Moscow (Fig. 21).¹⁶
2. A hand-colored etching, an impression of which is in the Pushkin State Museum of Fine Arts, Moscow (Fig. 22);¹⁷ the differences from no. 1 are an arch on the bank of the canal between the Winter Palace and the Admiralty, the balustrade on top of the Stock Exchange, and minor differences such as the form of the flock of birds and the clouds. There is also a hand-colored etching of the subject, dated 1799, an impression of which is preserved in the Hermitage, St. Petersburg (Fig. 23).¹⁸ The minor differences (e.g., cloud forms, birds, and stones in the foreground) are due to the hand coloring in watercolor; this dated version is, in fact, the same basic etching.
3. A drawing formerly in the collection of Pavel Dashkov (1849–1910) and later that of N. Kondoianaki (dates unknown), whose current whereabouts are unknown; its appearance is recorded in the reproduction in Nikolai Vrangeli's article in the journal *Starye Gody* (Fig. 24).¹⁹ This replicates the monochrome drawing in the Pushkin State Museum of Fine Arts (see Fig. 21), but the Stock Exchange is shown from a different angle, and there are other differences in details and staffage (e.g., a figure with a portfolio and the dogs in the center foreground, the form of the stones, and, more importantly, the group on the stylobate, which repeats not the details in the above works, but instead the motifs from Skorodumov's drawing and proof print).
4. A painting, dated 1793, in the Museum Complex of Ivan Slovtsov (Tyumen Museum Educational Association), Tyumen (Fig. 25),²⁰ based on the above untraced drawing (no. 3; see Fig. 24), but with the Stock Exchange represented from yet another angle.

In an unpublished typescript preserved in the print room of the State Russian Museum, Satynik Velikanova pointed out that one of the fragments of Skorodumov's proof print can be seen in Paterisson's hand-colored print of 1799 (no. 2 in



Figure 23

BENJAMIN
PATERISSON

View of the Palace
Embankment, St.
Petersburg, from
Quarenghi's Stock
Exchange, 1799

Hand-colored
etching

St. Petersburg, State
Hermitage Museum



Figure 24

BENJAMIN
PATERISSON

View of the Palace
Embankment, St.
Petersburg, from
Quarenghi's Stock
Exchange

Location Unknown



Figure 25

BENJAMIN
PATERISSON

View of the Palace
Embankment, St.
Petersburg, from
Quarenghi's Stock
Exchange, 1793

Tyumen, Museum
Complex of Ivan
Slovtsov (Tyumen
Museum Educational
Association)

the above list; see Fig. 23).²¹ Later Mishina noted that Paterisson used Skorodumov's engravings of the Neva Embankment (or preparatory drawings for them) in three other views of the city.²² Her conclusion confirmed Velikanova's suggestion:

Patersson's view of the Winter Palace must have been based on a drawing by Skorodumov or his unfinished stipple engraving, now known only from the proof fragments. The discovery of Skorodumov's drawing in the British Museum settles the question. It or the proof print after it was, in actual fact, at least one of the sources of Patersson's compositions.

The main difference between Skorodumov's drawing and Patersson's compositions lies in the depiction of the Stock Exchange. What is the explanation for these differences? Whose depiction is more accurate? The failure to complete the building of the Stock Exchange is one of the few dramatic episodes in the artistic career of Quarenghi, who had otherwise enjoyed much success in Russia. Owing to financial difficulties caused by the beginning of the Russian–Turkish War, work on the Stock Exchange was halted in 1787, six years after it had started. Some portions of the building on the spit of Vasilyevsky Island, opposite the Winter Palace, remained in place for several years, before eventually being demolished and completely replaced by the ensemble (1805–14) of Thomas de Thomon. The first to assemble archival materials related to the construction of the Stock Exchange were Grigorii Nemirov²³ and Aleksandr Timofeev,²⁴ but in the early to mid-twentieth century its architecture and location came in for harsh criticism by Soviet

scholars.²⁵ Only Petr Stolpianskii paid tribute to Quarenghi's concept, saying that the project had produced "a delightful building;"²⁶ his observations were further developed by Yurii Egorov, German Grimm, and Marina Iogansen, who analyzed the historical conditions and advantages of the design by Quarenghi.²⁷ Until now, however, scholars have not studied contemporary depictions of the Stock Exchange to determine if they shed light on the project. Nor have such depictions been compared to archival records to establish how faithful they are.

In the British Museum drawing, the columns of the Stock Exchange are shown under construction, with the lowest stone blocks already in place. According to Quarenghi's own plans, the bases of columns were to stand at the very edge of the stylobate, exactly as they do in Skorodumov's drawing.²⁸ These partial columns, however, do not appear in the surviving fragment of the proof print (see Fig. 4b); we can thus conclude that there were neither columns nor their bases in the full proof print. By contrast, the columned portico of the Stock Exchange is completed in the foreground of all five works by Patersson (see Figs. 21–25).

According to archival documents, the portico was never in fact built. In 1801, a building inspection was arranged to decide how to use the existing architectural elements. The resulting report stated: "On the side of both the meadow and the Neva there are porches, stairs are made

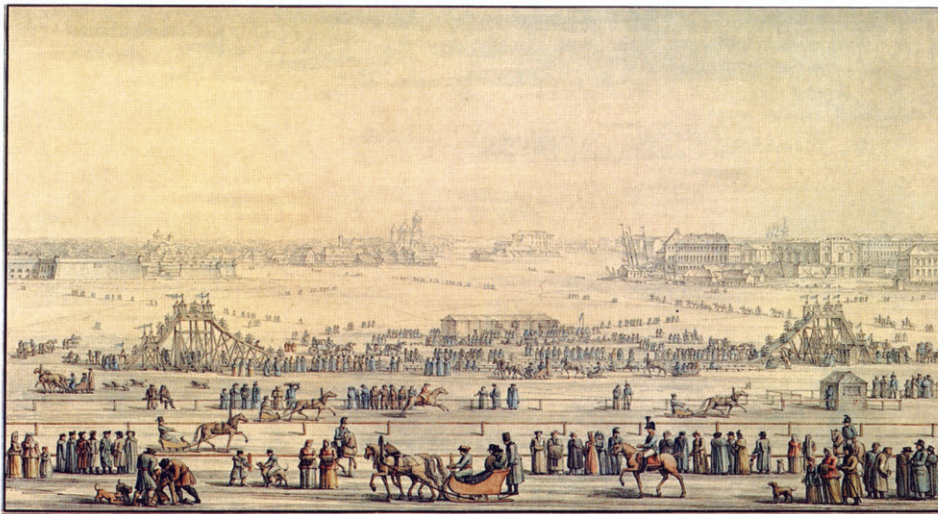


Figure 26

GIACOMO
QUARENghi

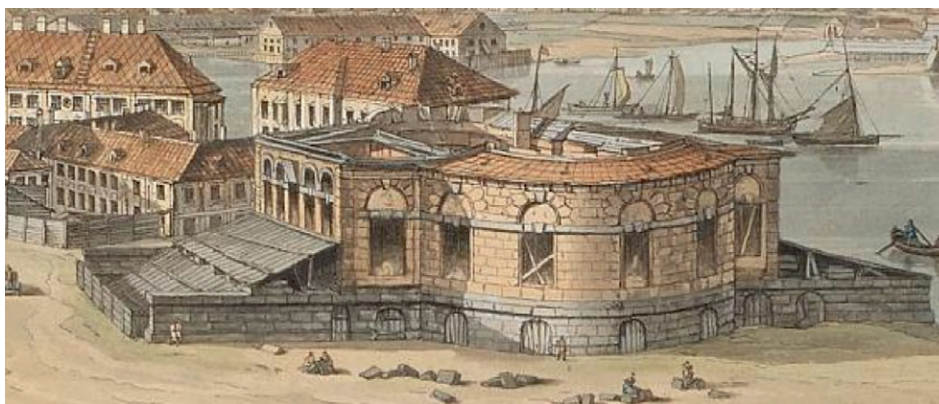
Sliding Hills on
the Neva

Moscow, Pushkin
State Museum of
Fine Arts

Figure 27

JOHN AUGUSTUS
ATKINSON

Detail of Figure 12



from rough stone, on the landing are bases for 12 columns.”²⁹ Note that the report refers to “bases,” but *not* the columns themselves. This account coincides with the state of the building shown in the left background of Quarenghi’s drawing *Sliding Hills on the Neva*, in the Pushkin State Museum of Fine Arts, Moscow (Fig. 26),³⁰ and in pl. 4 of Atkinson’s *Panoramic View of St. Petersburg* (Fig. 27),³¹ which records the architectural landscape of 1801. The building is not roofed. The semicircular sides are missing their upper stories and semicircular domes; the central block lacks its top story and pyramidal hip roof; and there is no portico or pediment. We know what the finished building and façade should have looked like

from Quarenghi’s own watercolor rendering, also preserved in the Hermitage (Fig. 28).³²

Following the traditions of early eighteenth-century Russian *vedute*, Patersson obviously opted to represent the existing architectural elements alongside those that were yet to be constructed. He showed the Stock Exchange in all its glory, as if it had just been completed (though this, in fact, never happened), and the workers are clearing the area in front of it. The depiction of the Stock Exchange in his monochrome drawing in the Pushkin State Museum of Fine Arts (see Fig. 21) differs from his engravings only in details. In the monochrome drawing, only the base of the balustrade that would be above the cornice is

Figure 28

GIACOMO
QUARENCHI

Design of the
Stock Exchange,
St. Petersburg

*St. Petersburg, State
Hermitage Museum*

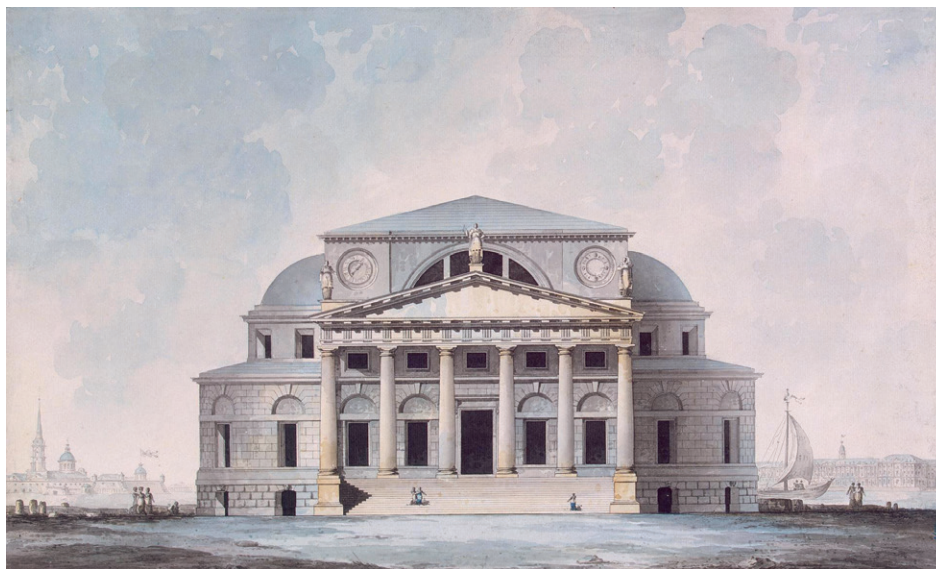




Figure 29

JEAN BALTHASAR
DE LA TRAVERSE

*Capriccio with the
Stock Exchange
of Giacomo
Quarenghi, 1787*

*Moscow, State A. S.
Pushkin Museum*

represented, while in the prints the balustrade is fully shown, but the sculptures above it are half cut by the edge of the composition. In all three cases (monochrome drawing and prints), there is a four-column portico, whereas according to Quarenghi's project it was meant to consist of six columns. In the ex-Dashkov drawing and the Tyumen painting (see Figs. 24–25), the Stock Exchange is represented from a viewpoint that shows only a few columns (two in the drawing and three in the painting) and part of the portico appears to be concealed. These variations may have occurred because Patersson was searching for the best way to recreate a “finished” Stock Exchange, which, of course, did not exist in reality and was not represented in Skorodumov's drawing (nor, almost certainly, in his proof print).

Such “reminiscences of the future” appear in works by some of Patersson's contemporaries. For instance, in a drawing of 1787 in the State A. S. Pushkin Museum, Moscow (Fig. 29),³³ Jean Balthasar de La Traverse (*fl.* 1778–90) depicted the

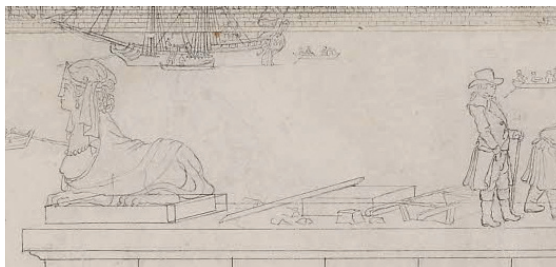
Stock Exchange as a completed structure, basing his recreation on Quarenghi's own watercolor (see Fig. 28). As in Patersson's works, the landscape is an odd mix of imposing buildings and a construction hut, unpaved ground with bushes, and figures engaged in lively everyday activities. But the splendid building of the Stock Exchange itself and the richly decorated ships in the foreground create a festive atmosphere, while the agitated clouds and unfurled sails provide an enchanting accompaniment to the intricate forms of the imaginary Stock Exchange. Skorodumov, by contrast, recorded the routine building process. Yet he did not produce a true-to-life depiction of the Stock Exchange in his drawing either. The erection of the columns was never begun, but he needed them in his drawing as a kind of system of coordinates intended to serve as a setting for the action.

Skorodumov's drawing offers an opportunity to reconstruct the lost parts of the proof print. The surviving fragments are usually reproduced so that the one in two parts with a depiction of workers and a supervisor on a staircase pylon is seen as a continuation of the three-part fragment with barges. Were they juxtaposed in this way, however, the figures would have been standing on the very edge of the pylon. In Skorodumov's drawing, on the other hand, between these figures and the edge is a space with a “construction-work still-life” consisting of a square stone base and tools. To the left of this is the beautiful sphinx (Fig. 30), whose arresting image includes a diadem, earrings, a string of beads, an ornate hairstyle, and a veil covering her head, but leaving her breast naked. There must have been another sheet with these motifs between the two fragments of the proof print. Otherwise, the proportions of the edifice would not correspond to Quarenghi's plan. More importantly, a part of the construction still life is just discernable at the left of one of the fragments (see Fig. 4a). We do not know, however, whether there was a sphinx in the proof print or not. It is absent in all of Patersson's works, though in his ex-Dashkov drawing and the Tyumen painting, there is a pedestal for a sculpture at the far edge of the nearest staircase pylon, the one on the north side

Figure 30

GABRIEL
SKORODUMOV

Detail of Figure 1



of the building (not shown in the drawing). In the Pushkin monochrome drawing and the two prints there is a pedestal base on this northern foundation as well, but placed in the middle rather than at the edge of the pylon. Beneath the pedestal bases, however, we see small branches used to roll them to their proper place at the edge of the stylobate.

Neither Quarenghi's surviving designs nor the archival documents allude to the presence of sphinxes decorating the entrance to the Stock Exchange. Moreover, Quarenghi generally used sculpture only moderately, especially on his exteriors, taking care not to disturb the clarity of the façades of his buildings. The sphinxes in Skorodumov's drawing could thus be sheer fantasy. However, Quarenghi did allow sculptures in locations when they were justified architectonically, and though they are few, sculptural accents were of great importance to his designs, intensifying the powerful sense of volume.³⁴ In fact, sphinxes were apparently one of his favorite motifs, used in more than ten designs, although ironically never on an existing edifice. Thus, the British Museum drawing raises the possibility, but leaves the question unanswered.

Skorodumov carefully drew the buildings across the river, and they are accurately replicated in all of Paterisson's works. Apart from the well-known and still-extant Hermitage Theater, Old Hermitage, and Winter Palace, these works of art offer a rare record of the buildings formerly on the southwestern part of Palace Square, which had been constructed by Yury Fel'ten (1730/32–1801), according to the reconstruction plan of the square made by Aleksey Kvasov (1718–1772). Although the buildings were later destroyed, the straight axis of the plan (curved only at the upper part) was preserved in the present majestic ensemble designed in the 1820s by Karl Rossi (1775–1849).³⁵ To the left, one sees the buildings of the Admiralty constructed in 1732–38 by Ivan Korobov (1700/1701–1747), which would later be replaced by a new one carried out to the designs of Andreyan Zakharov (1761–1811).

Paterisson presumably knew not only Skorodumov's proof print, but also his drawing. The location of the spalls (small chips) of the

stones and bases of the columns in the foreground of all of Paterisson's works is exactly the same as in Skorodumov's drawing, but varies from the corresponding fragment of Skorodumov's proof print. Furthermore, both the ex-Dashkov drawing by Paterisson and his painting in Tyumen feature a fluffy dog with a curled tail in the foreground, which corresponds to the one at the top of the stairs in Skorodumov's drawing in London (see Fig. 16). The repositioning of this canine motif and of some other figures (such as the workers carrying stones) is explained by the modification of the whole composition. Skorodumov shows the building in such a way that the bottom edge of the sheet cuts across the central staircase and we see only the inner side of the far (i.e., southern) staircase pylon. The same perspective was chosen for Skorodumov's proof print as we can safely deduce from its fragments. Paterisson, on the other hand, depicted the finished building from farther to the north, so that we can see the whole building, not just its cross-section; in the foreground is the northern pylon shown from its outer side. As it happens, in the final version of his set of stipple engravings, Skorodumov seems to have decided to transfer the dog to another plate. Now we see it on pl. 3 depicting the English Embankment (see Fig. 8), and it is highly unlikely that the same dog would have appeared in two plates from the same set. Significantly, since Paterisson had already depicted the dog in his view of the Stock Exchange (see Figs. 24–25), he removed it from his copy of Skorodumov's pl. 3 (Fig. 31).³⁶

Noteworthy is the vignette of stonemasonry, depicted both by Skorodumov and Paterisson. The only equivalent to such a scene in eighteenth-century Russian art is Giacomo Quarenghi's drawing of the *Monument to Peter I in Senate (Petrovskaiia) Square*, known in three variants.³⁷ Skorodumov was obviously influenced by an English tradition of cityscape. He had first-hand knowledge of it since he had spent almost ten years in London (1773–82), having been sent there as a student of the Academy of Fine Arts.³⁸ As Larisa Dukelskaia observed,³⁹ the mid-eighteenth-



Figure 31

BENJAMIN
PATERSSON

View of
the English
Embankment, St.
Petersburg, Seen
from Vasilyevsky
Island

Hand-colored
etching

St. Petersburg, State
Hermitage Museum

century perception of the British capital as a busy mercantile city resulted in a *vedute* tradition that often featured structural engineering projects, such as the rebuilding of London Bridge and the construction of such new spans as Westminster Bridge (1739–50) and Blackfriars Bridge (1760–68).

Finally, Skorodumov's drawing in the British Museum proves that Mishina was correct to question the traditional title, the *Construction of the Neva Embankment*, applied to the composition of the lost proof print in the State Russian Museum preserved only in fragments. A variation of that title, the *Arrangement of the Granite Embankment of the River Neva*, was coined by Petr Kornilov and adopted by Ekaterina Nekrasova and by German Grimm and Liudmila Kashkarova.⁴⁰ Grimm and Kashkarova also added an incorrect location, the embankment by the Senate Square. This was understandable, since the fragments of the proof provide insufficient details for identifying the precise site and the series was known to have been executed in the early 1790s, when such construction works were taking place in Senate Square. That name was later used by Galina Komelova (with an explanation for that identification of the location), and by Maria Alekseeva and Mikhail Flekel.⁴¹ Liudmila Rybakova and Sofia Sherman cautiously used a more generic formulation, the *Embankment of the Neva*,⁴² but likewise described it as a genre scene showing the construction of the embankment. By focusing on

Patersson's engravings, Mishina instead established that the stones at far right of the proof's fragments were *not* part of the embankment, but a part of the Stock Exchange—a conclusion now proved by the British Museum drawing. In fact, the stone embankment in front of Quarenghi's Stock Exchange was never constructed. (Although he represented the Stock Exchange itself as finished, Patersson accurately rendered the ground in front of the Stock Exchange as bare earth.) The granite embankment at the site was built only later, under the supervision of Thomas de Thomon, in front of his new Stock Exchange.⁴³ The proof prints from the Russian State Museum should thus be entitled *Early Stages of Construction of Quarenghi's Stock Exchange*, fragments of the unfinished engraving, *View of the Palace Embankment from the Spit of Vasilyevsky Island*.

CONCLUSION

Summing up, the drawing from the British Museum increases our knowledge of Skorodumov as a draftsman, previously known from only seven examples. It also expands our understanding of his project for a set of twelve panoramic engravings depicting the River Neva, best known from the written account of Fortia de Piles, as well as fragments of a proof in the State Russian Museum and three extant impressions in the Russian National Library. It further provides evidence of the way images of St. Petersburg were circulated and later reused by other artists, in this case specifically by Benjamin Patersson.

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NOTES

1. Inv. no. 1941,1011.172. Pen and black ink, with gray wash, over graphite, on two joined pieces of paper; 428 x 929 mm; see www.britishmuseum.org/research/collection_online. At upper right there is a contour of a female profile, almost erased.
2. On Atkinson and his connections with Russia, see Ekaterina Skvortcova, "Tvorchestvo D. A. Atkinsona i D. Uokera

- v kontekste russko–angliiskikh khudozhestvennykh svyazei kontsa XVIII–nachala XIX vekov” [“The Art of John Augustus Atkinson and James Walker and Russian–English artistic links at the turn of the 18th and 19th centuries”], PhD diss., St. Petersburg State University, 2012.
3. See Ekaterina Skvortcova, “J. A. Atkinson’s *Panoramic View of St. Petersburg* and the Evolution of Panoramas in Eighteenth- and Early Nineteenth-century Russian Art,” *Study Group on Eighteenth-century Russia Newsletter (New Series)*, 1, 2013 (<http://www.sgecr.co.uk/newsletter2013/skvortcova.html>).
 4. Inv. nos. Gr. 30652 (134 x 241 mm) and 30653 (133 x 332 mm); see Elena Mishina, *Gavril Skorodumov: Risunok. Graviura. Miniatura. Zhivopis’* [“Gavriil Skorodumov: Drawing. Engraving. Painting”], St. Petersburg, 2003, pp. 28 and 62–63, both repr. IMAGES: © State Russian Museum.
 5. See Alphonse Fortia de Piles, *Voyage de deux Français en Allemagne, Danemarck, Suède, Russie et Pologne, fait en 1790–1792*, 5 vols., Paris, 1796, vol. 3, pp. 198–99.
 6. See Elena Mishina, “Neizvestnye graviury G. I. Skorodumova” [“Unknown engravings by G. I. Skorodumov”], *Pamiatniki Kul’tury. Novye Otkrytiia: Pis’mennost’, Iskusstvo, Arkheologiia. An Annual-1998*, Moscow, 1999, pp. 329–34 (esp. p. 329).
 7. Inv. nos. Sin. 6, p. 21, no. 794 (484 x 697 mm), Sin. 6, p. 21, no. 795 (468 x 692 mm), and Sin. 6, p. 21, no. 796 (490 x 682 mm); see Mishina 1999, pp. 331–33, all repr. IMAGES: © Russian National Library.
 8. See Mishina 2003, pp. 27–32.
 9. St. Petersburg, State Hermitage Museum, inv. nos. ERG-20026, ERG-20027, ERG-20028, and ERG-20029 (all four parts, aquatint and etching, with watercolor; 438 x 805 mm (Pl. 1), 440 x 810 mm (Pl. 2), 445 x 810 (Pl. 3), and 440 x 810 mm (Pl. 4). IMAGES: Svetlana Suetova and Leonard Kheifets / © Hermitage State Museum.
 10. Inv. no. ERR no. 6408. Pen and black and brown ink, with gray and brown washes; 207 x 355 mm; see Mishina 2003, no. 79, repr. IMAGE: © Hermitage State Museum. To the six drawings are included in Mishina’s catalogue (2003, nos. 74–79), one more was later attributed to him, *Musical Concert*, also in the State Hermitage Museum (inv. no. ERR-4794; pen and black ink, with gray wash, over graphite; 190 x 220 mm); see Aleksei Solov’ev, “O nekotorykh risunkakh iz al’boma M.B. Rozenberga” [“On some drawings from Morts Rozenberg”], *Kul’tura i iskusstva Rossii (Trudy Gosudarstvennogo Ermitazha XL)*, St. Petersburg, 2008, pp. 166–83 (esp. p. 182, repr.).
 11. Inv. no. r. 3231. Watercolor; 655 x 460 mm; see *ibid.*, no. 76, repr. IMAGE: © State Russian Museum.
 12. Inv. no. r-2076. Pen and brown ink; 218 x 182 mm; see *ibid.*, no. 78, repr.
 13. Inv. no. OP-42877. Pen and brown ink, with brown wash; 148 x 135 mm; see Mikhail Dedinkin. “Johann Georgi, “Ermitazh Ee Imperatorskogo Velichestva” [“Hermitage of Her Imperial Majesty”], *Ermitazh Ee Imperatorskogo Velichestva: Katalog vystavki*, exh. cat., St. Petersburg, State Hermitage Museum, 2014, p. 60, repr. IMAGE: © Hermitage State Museum.
 14. See Mishina 2003, p. 33.
 15. On the artist, see Galina Komelova et al., *Peterburg v proizvedeniakh Paterssona* [“St. Petersburg in the works of Patersson”], Moscow, 1978.
 16. Inv. no. MLK GZ. 176. Pen and black ink, with brown wash; 431 x 592 mm.
 17. Inv. no. MLK GZ. 182 (etching, with watercolor; 418 x 584 mm); see Natalia Aleksandrova, *Russkii risunok XVIII–pervoi poloviny XIX veka: Katalog kollektsii Gos. muzeia izobrazitel’n. A.S. Pushkina* [“Russian drawing of the 18th century to first half of the 19th: Catalogue of the collection of Pushkin State Museum of Fine Arts”], Moscow, 2004, p. 463, repr.
 18. Inv. no. ERG-27227 (etching, with watercolor; 415 x 576 mm); see Komelova et al. 1978, no. 15, repr.; www.heritagemuseum.org/wps/portal/hermitage/digital-collection/04.+engraving/2641439. IMAGE: © Hermitage State Museum.
 19. Medium and dimensions unknown; see Nikolai Vrangeli, “Inostrantsy v Rossii” [“Foreigners in Russia”], *Starye Gody*, July–September 1911, pp. 5–94 (esp. pp. 66–67, repr.); and Aleksandrova 2004, p. 463.
 20. Inv. no. Zh-234 (oil on canvas; 69 x 94.3 cm); see *Tiumenskii oblastnoi muzei izobrazitel’nykh iskusstv: Kniga-al’bom* [“Tyumen Regional Museum of Fine Arts: Book-album”], Moscow, 2007, p. 8, repr.; and http://museum-72.ru/kollektsii/fotoalbomy/benjamin-patersen-1748-1815/?phrase_id=649.
 21. See Satynik Velikanova, “Svodnyi katalog russkoi graviury vt. pol. XVIII veka” [“Comprehensive catalogue of Russian engraving of the second half of the 18th century”], unpublished typescript; see also Maria Alekseeva and Mikhail Flekel’, *Russkaia graviura kontsa XVII–XVIII veka* [“Russian engraving of the 17th–18th centuries”], Leningrad, 1983, p. 19.
 22. See Mishina 2003, pp. 27–32. The second plate from the Russian National Library set (inv. no. 795, depicting the English Embankment from the House of Foreign Collegia to house no. 52; see Fig. 7) was used by Patersson in his hand-colored etching of the *English Embankment, Seen from Vasilyevsky Island* (second part, 1799), of which an impression is in the Hermitage Museum (inv. no. G-27233; etching, with watercolor; 416 x 572 mm; see Fig. 31); see Komelova et al. 1978, nos. 43–44, both repr. The third plate from the Russian National Library set (inv. no. 796, depicting the English Embankment from house no. 54 to Galley Wharf; see Fig. 8) appears with changes in staffage in Patersson’s *English Embankment and Galley Wharf from Vasilyevsky Island* (third part, 1799), of which the Hermitage also has an impression (inv. no. G-27234; etching, with watercolor; 413 x 580 mm); see *ibid.*, nos. 45–46, both repr.
 23. See Grigorii Nemirov, *Opyt istorii Sankt-Peterburgskoi birzhi v svyazi s istoriei Sankt-Peterburga kak torgovogo porta* [“The Experience of the St. Petersburg Stock Exchange in connection

- with the history of St. Petersburg as a trading port”], vol. 12, St. Petersburg, 1893.
24. See Aleksandr Timofeev, *Istoriia Peterburgskoi birzhi: Istoriia birzhevogo zakonodatel'stva, ustroistva i deiatel'nosti uchrezhdenii Sankt-Peterburgskoi birzhi (1703–1903)* [“The history of the St. Petersburg Stock Exchange: The history of the legislation, the system, and activity of the institutions of the St. Petersburg Stock Exchange (1703–1903)”], St. Petersburg, 1903.
 25. See Lev Il'in, “Proshloe planirovki Vasil'evskogo ostrova” [“The history of the planning of Vasilyevsky Island”], *Voprosy kommunalnogo khoziaistva*, no. 1, 1927, pp. 21–34, and no. 2, 1927, pp. 53–67; Vladimir Taleporovskii, *Kvarengi: Materialy k izucheniui tvorchestva* [“Quarenghi: Materials for research”], Leningrad and Moscow, 1954; and Mikhail Bunin, *Strelka Vasil'evskogo ostrova: Istoriia formirovaniia arkhitekturmogo ansambliia (zdaniia Akadmiu nauk, Voenno-morskogo muzeia, universiteta i dr.)* [“The spit of Vasilyevsky Island: The history of the creation of the architectural ensemble (the buildings of the Academy of Science, Naval Museum, the University)”], Moscow and Leningrad, 1957.
 26. See Petr Stolpianskii, *Kak vznik, osnovaniia i ros Sankt Peterburkh* [“How St. Petersburg was established and grew”], Petrograd, 1918.
 27. See Yurii Egorov, *Ansaml' v gradostroitel'stve SSSR* [“The ensemble in the architecture of the USSR”], Moscow, 1961; German Grimm, *Graficheskoe nasledie Kvarengi* [“Graphic heritage of Quarenghi”], Leningrad, 1962; and Marina Iogansen, “Raboty Kvarengi na Strelke Vasil'evskogo ostrova v Peterburge” [“The works of Quarenghi on the spit of Vasilyevsky Island in St. Petersburg”], *Russkoe iskusstvo vtoroi poloviny XVIII–pervoi poloviny XIX v. Materialy i issledovaniia*, Moscow, 1979, pp. 7–17.
 28. Plans of the Stock Exchange are in the following collections: (1)–(2) Bergamo, Biblioteca Civica Angelo Mai, one, inv. no. unknown (pen and black ink, with gray wash; 161 x 238 mm; see *Disegni di Giacomo Quarenghi*, exh. cat., Bergamo, Palazzo della Ragione, and Venice, Isola di S. Giorgio Maggiore, 1967, no. 88, repr.); and the other, Album G, pl. 7 (pen and black ink; 156 x 237 mm; see *Giacomo Quarenghi: Architettura e vedute*, exh. cat., Bergamo, Palazzo della Ragione, 1994, no. 47, repr.); (3) Milan, Castello Sforzesco, inv. no. D. Coll. 326 (pen and black ink, with gray wash; 260 x 175 mm; see *ibid.*, no. 46, repr.); (4)–(7) St. Petersburg, Museum of the History of St. Petersburg, inv. nos. I-A-328-i, I-A-330-i, I-A-329-i, and I-A-331-i (all in pen and black ink; 600 x 458 mm, 472 x 315 mm, 323 x 254 mm, and 663 x 499 mm, respectively; see Al'bina Pavelkina, *Dzhakomo Kvarengi: Arkhitekturmaia grafika: Kolleksiia Gos. muzeia istorii S.-Peterburga: Nauchnyi katalog* [“Giacomo Quarenghi: Architectural graphics: Collection of the Museum of the History of St. Petersburg”], St. Petersburg, 1998, pp. 34–35); and (8)–(9) St. Petersburg, State Hermitage Museum, inv. nos. 9717 and 10507a (both pen and ink; 490 x 365 mm and 545 x 340 mm, respectively; see Grimm 1962, p. 33.).
 29. See Timofeev 1903, p. 76.
 30. Inv. no. P.6146; Pen and gray ink, with watercolor; 285 x 535 mm.; see Aleksandrova 2004, p. 379, repr.
 31. See Note 9.
 32. Inv. no. OR-10507. Watercolor, with pen and black ink; 350 x 580 mm; see www.hermitagemuseum.org/wps/portal/hermitage/digital-collection/02.+drawings/283982. IMAGE: © Hermitage State Museum.
 33. Inv. no. 7181/71. Gouache and watercolor; 400 x 605 mm; see Marina Umantseva, “Peterburg v Moskve” [“St. Petersburg in Moscow”], *Nashe Nasledie*, no. 66, 2003 (see www.nasledie-rus.ru/podshivka/6604.php); and eadem, *Dar Gubara: sobranie Pavla Vikent'evicha Gubara v muzeiakh i bibliotekakh Rossii: Katalog vystavki* [“Gubar's present: The collection of Pavel Gubar in Russian museums and libraries”], Moscow, 2006, p. 126.
 34. See Natal'ia Kovalenskaia, *Istoriia russkogo iskusstva XVIII veka* [“The history of Russian art of the 18th century”], Moscow and Leningrad, 1940, p. 120.
 35. See Meliza Korshunova, *Yury Fel'ten*, Leningrad, 1988, pp. 45–51.
 36. See Note 22. IMAGE: © Hermitage State Museum.
 37. (1) St. Petersburg, State Russian Museum, inv. no. R. 2593 (pen and ink, with wash; 177 x 281 mm; see Grimm 1962, fig. 32); (2) Venice, Gallerie dell'Accademia, inv. no. unknown (pen and ink, with watercolor; 155 x 259 mm; see *Capricci e vedute di Giacomo Quarenghi alle Gallerie dell'Accademia*, exh. cat., Venice, Gallerie dell'Accademia, 1967–68, no. 87, repr.); and (3) New York, private collection (medium and dimensions unknown; see Miliza Korshunova, “Review of Giacomo Quarenghi at the Gallerie dell'Accademia in Venice,” *Master Drawings*, 7, no. 3, 1969, pp. 308–10 [esp. p. 309]).
 38. See Mishina 2003, p. 9.
 39. See Larisa Dukel'skaia, *London v graviure kontsa XVII–pervoi poloviny XIX veka* [“London in engraving from the end of the 17th–first half of the 19th century”], exh. cat., Leningrad, State Hermitage Museum, 1984, pp. 6 and 13.
 40. See Petr Kornilov, *Russkaia graviura XVI–XIX vv.* [“Russian Engraving of the 16th–19th centuries”], Leningrad and Moscow, 1950, p. 106; Ekaterina Nekrasova, *Gavrila Ivanovich Skorodumov: Khudozhnik-graver (1755–1792)* [“Gabriel Skorodumov: Artist-engraver (1755–1792)”], Moscow, 1954, pp. 16–17; and German Grimm and Liudmila Kashkarova, *Peterburg–Petrograd–Leningrad v proizvedeniiakh khudozhnikov* [“St. Petersburg–Petrograd–Leningrad in art works”], Moscow, 1958, pp. v, 13, 90.
 41. See Galina Komelova, “Russkii graver Gavrila Ivanovich Skorodumov (1755–1792),” *Trudy Gosudarstvennogo Ermitazha*, 15, 1974, pp. 47–50; and Alekseeva and Flekel' 1983, p. 19.
 42. See Liudmila Rybakova and Sofia Sherman, *Grafika XVIII–XX v. Gosudarstvennyi Russkii muzei* [“Graphics of the 18th–20th c.: State Russian Museum”], Moscow, 1958, pp. 65 and 103.
 43. See Bunin 1957, p. 270.